ATTRACTIONS OF CURRENT WEEK IN LOCAL THEATERS

Wide Range of Amusements Should Satisfy Even the Most Jaded Appetite.

By JULIA CHANDLER MANE. usic is the order of the week. Musical edy, musical farce, and a dash of ad opera, the latter coming at the end of the week in mighty stingy

tale end of the week in mighty stingy quantity.

The fact that the Nation's Capital has heretofore supported the highest art in music for only two or three short periods during each dramatic season, and that grand opera has no home of its own in Washington, has raised a hue and cryfor years, attracting a deal of criticism to our apparent lack of artistic appreciation, and now comes further justification of this criticism in the announcement—of Mr. T. Arthur Smith that the Friday afternoon presentation of Puccini's "Madame Butterfly" by the Philadelphia-Chicago Grand Opera Company represents the one and only opportunity of its kind which will be extended us this entire season—an announcement which has already brought to my ears many expressions of regret.

Every lover of good music admits without hesitation that our lack of a season of grand opera every year—a season of at

out hesitation that our lack of a season of grand opera every year-a season of alleast a month-is a salamity, but it a futile and silly thing to wall over a condition when effective measures for its prevention are within reach. For example, t is but reasonable to presume that a big demonstration of appreciation of the opportunity afforded us Friday after-noon to hear such artists as Mme. Louise Froon to hear such artists as Mme. Louise FEdvina, the English prima donna; Amadeo Bassi, the Italian tenor; Francesco Frederici, the Italian barytone, and Miss Margaret Keyes, the American contratto who has achieved such an artistic triumph, would stimulate Mr. Smith to arrange for the performance of another opera by an equally capable cast before the end of the season. In any event it behooves us to grasp

the present opportunity with enthusiasm

Following the grand opera engagemen a close second in the matter of local in-terest this week comes "The Madcap Duchess" to the Columbia Theater, with

Ann Swinburne in the title role.

One is always sure when attending a musical play to which the name of Victor Herbert is attached that the return for the money invested will be something yery much worth while, for the genial, buoyant, jovial Irish-American composer has the peculiar gift of infusing each new achievement with a freshness of theme and painstaking seriousness which is an assurance of a musicianly score.

"The Madcap Duchess" is a translation to the stage of a povel by Justin Huntley

"The Madcap Duchess" is a translation to the stage of a novel by Justin Huntley McCarthy, with lyrics by David Stevens, bringing to Washington this week a little stage lady who is getting to be as popular as the Hood River appies which grow near her home in Portland, Oreg., where just four years ago Miss Swinburne was a church singer with neither thought nor intention of a stage career. She did want to study music abroad, however, and when her father, Judge Ditchburne, of Portland, gave his consent, she set forth with her mother for Germany. They stopped in New York, where a friend gave a musicale for Ann, and was so charmed by the rich shades of expression in her voice that she would not be content until the Oregon girl

of expression in her voice that she would not be content until the Oregon girl had sung for a manager. Joe Weber, who was just then hunting a soprano for "The Climax," was so im-pressed that he told Miss Swinburne that she just simply had to put off that study in Germany, whereupon she in-sisted that she didn't know a thing about sisted that she didn't know a thing about the stage or about acting. Mr. Weber replied that she didn't have to with her voice so it was settled that she was to play the leading role in "The Climax." and she thus became the star of the Boston company, singing her way into the hearts of all who heard her in the tenth little Locke drama.

But Miss Swinburne did not relinquish her intention of studying abroad, and when her engagement in "The Climax"

her away to sing in "The Count of Lux After a season she ran away in which she public the engagement of the Herbert operetta to bet that we will have a spell of unat the Globe Theater, New York, and mitigated fun and frolic at the Belasco since the piece began its tour of the this week.

Twice during the present season the Messrs. Shubert have amounced "Oh, I Say" to tenant the Belasco for a week's engagement in this city, and each time the amouncement has been withdrawn and the musical farce has been kept at the Casino Theater, New York. This week

we are really to get it, only under the new title of "The Wedding Night." In its original form "Oh, I Say" was a French farce without music. It was adapted for the English stage, also sans melody, and was designated by an Amer-ican critic who saw it in London as "a

The piece was given its musical embeltuous comic opera settings were supplied by the Messra. Shubert: startling cos ersaulted into the sauciest, brightest dizzle-dazzle of fun, frolle, and frivolity of the New York season, keeping the Casino audiences in cachinnating fits

night after night.

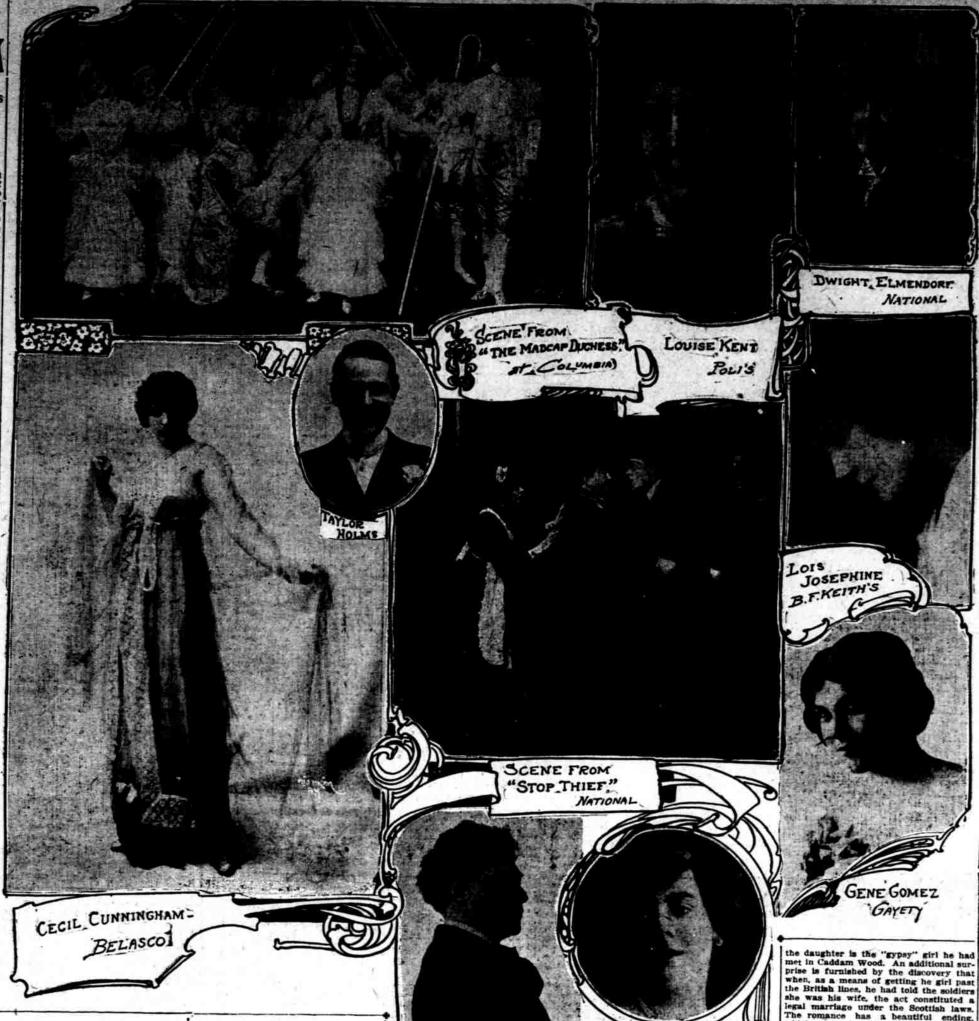
"The Wedding Night" comes to the Belasco this week with a cast of principals whose genius for fun making would be sufficient to carry a half dozen shows including Taylor Holmes, who is one comedian who knows his comedy and where to apply it, his work being clever and clean at all times: Walter Jones, whose comedy experience dates back to 1422 (the show of that name rost the 1492 (the show of that name, not the

CALENDAR OF THE WEEK

Philadelphia - Chicago Opera Company is one perform-ance of Madame Butterfly-Poll's Theater, Friday afternoon,

National-"Stop, Thief!" Poll's "The Little Minister." B. F. Kelth's-High Class

Gayety—The Liberty Girls Co Cosmos—Vaudeville, Caulno—Vaudeville, Garden—Feature Films.



when her engagement in "The Climax" saying that "nobody loves a fat man;" was at an end she went to Germany as Clara Palmer, whose splendid vocal work she had originally started out to do, where, for the sake of experience, she distinct triumph in the musical farce; member of a provincial opera Alice Yorke, with her charm of voice studying all the while. It was and personality; Cecil Cunningham, the here that Reginald de Koven heard her statuesque and ornate blonde, who seems and induced her to sing Anabelle in the to have been constructed just for the pur-New York revival of "Robin Hood," from pose of Casino shows, and a chorus which engagement Klaw & Erlanger won which has been the subject of much. pulchritudinous discussion since the first presentation of the piece, to all of this time in Paris, where we are informed that we may add the most lively and delightful music which her for the title role of Jerry Kern has ever reeled out to the won a distinct personal triumph during In the light of which it is pretty safe

> Laughs run further yet, for a farc without music, promising a series of sit-uations which will keep the most pessimistic audience on earth in a gale of laughter from curtain to curtain comes to the New National tomorrow night for a week's engagement. The piece is "Stop Thief," the Cohan and Harris offering which has so touched the risibilities of New York, Boston, and Chicago this sea-

Ryan, comes to the National this week. Miss Ryan, who plays the part of Nell, the girl crook in "Stop Thief," has had a remarkable stage career, that started when she was just a mite of a girl. The first role she played was that of a page with the Augustin Daly company in "A I Midsummer Night's Dream," and "As You Like It." Miss Ryan was also a page boy in Lawrence Barrett's company; danced in a children's ballet; played a child's part in Ramsey Morrison's play, "The Tigresa," with Miss Selma Fetter, and was a member of Miss Clara Morris' company the last year that Miss Morris apeared as a star. Miss Ryan created the leading feminine role in "Brewster's Millions," supporting Edward Abeles, remaining with the company during the long run of the plece in Ryan, comes to the National this week pany during the long run of the piece in New York and in Boston, following which she was for two years with Jack Barrymore in "The Fortune Hunter." She uses her own name in her stage work, her father being John H. Ryan, who was for years a member of J. M. Emmet's company, and who was also with Denman Thompson in "The Old Home-

With a performance of grand opera. Herbert operetta, two farces—one with musical embellishment and one without, a stock offering of "The Little Minister." audeville, and pictures galore, it will be sorry appetite for amusement that can-ot find satisfaction in local theaters this

The Week's Amusements.

Philadelphia-Chicago Grand Opera. The only performance of grand opera in Washington this season will be given on Friday afternoon, February 12, at 2 o'clock, at Poli's Theater, by the Phila delphia-Chicago Grand Opera Company. The performance will be Puccini's "Madame Butterfly," with an all-star cast, including the celebrated English prima donna, Mme. Louise Edvina, in the title ole. Mme. Edvina, who is well known in her successes in Europe and the Unite States as the heroine of John Luthe Long's beautiful romance have been nu-merous and emphatic. She has frequent-ly sung the part at Covent Garden, and as been the recipient of most enthu-lastic commendation from the English

King and Queen: The remainder of the cast is equally famous, both vocally and artistically.

Amadeo Bassi, the eminent Italian tenor. son through its keen satirical analysis of human nature, and its successive ingenuous situations.

The original company headed by Mary Ryan, comes to the National this successive in Miss Margaret Keyes, an American and Miss Margaret Keyes, and and Miss Margare ment, will be hard as Sharpless, and Miss Margaret Keyes, an American con-traito, who has won numerous triumphs on the operatic stage, will be the Sanuki. Miss Minnie Egener, one of the most beautiful women on the operatic stage will sing the role of Kate Pinkerton, and others in the cast will be Francesco Daddi, Vittorio Trevisan, Desire De-frere, and Constantin Nicolay. Giuseppe

> Columbia-"The Madeap Duchess." One of the most distinguished of this One of the most distinguished of this season's musical offerings comes to the Columbia Theater this week. The star is Ann Swinburne, and the opera, "The Madcap Duchess," Victor Herbert's latest offering to the stage. Both the star and the piece have enjoyed popularity in New York at the Globe Theater, Menars. David Stevens and Justin Huntly McCarthy have provided the book and lyrics. Some of the most notable numbers of the opera are "Love Is a Story That's Cole." opera are "Love is a Story That's Old,"
> "Do You Know," the Madrigal, and "The Shepherd's Dance." The piece is in two acts, with locale in and near Paris, and concerns a capricious young duchess of Bapaume, whose escapades after cluding her guardians lead her into many adven-tures, and eventually a pretty love af-fair with Renaud, Prince of St. Pol. Other picturesque characters of the period who appear in the others are Wat-Other picturesque characters of the pariod who appear in the opera are Watteau, the court painter; Philip of Orleans, the regent; King Louis XV when a boy; Master Hardi, manager of the regent players; Stephanic, the Marquise de Phalária; Ponstable, the marshal of France; de Secherat, and Vidame de Bathume

is under the direction of Mr. Robert Hood stripe, but the opposite sex, lays in

MASONIC AUDITORIUM

HAROLD BAUER

The attraction at the Belasco Theater this week wil be the Messrs. Shuberts' New York Casino success, "The Wedding Night." The piece is of the up-to-date form of musical comedy, with a stageful of heavitude. of beautiful women, extravagant scenery and sensational light effects. Usually has provided a well-known artist for every one of the main characters, among the number being Taylor. Holmes, Walter Jones, Alica Yorke, Ceell Cunningham, Jeffreys Lewis, Clara Palmer, Joseph Herbert, Joseph Phillips and, Richard Temple, all of whom have been given parts that befittingly blend with their respective personalities.

respective personalities.

The story of the piece, following closely the French version—a farce by Keroul and Barre, entitled, "Ob, I Say!" cites, the experiences of a young Paris lawyer who marries in the provinces. Soon after he escorts his bride from the church, ar actress, whom he once loved very deeply, appears upon the scene. The bridegroom does not tell his former sweetheart of his marriage for fear the actress will cause him trouble, as she still posses many compromising letters written by the young man at the time of his fatuation. The actress still cares for the idegroom and in her efforts to be with

bridegroom and in her efforts to be with him to awaken the old love for her, one embarrassing complication follows another until the bridegroom is almost beside himself. When things come to a point where it seems that even before the honeymoon begins there will be a separation, Fate in the garb of kindness, steps in, and all is forgiven.

The present musical version of the French farce and the English adaptation, now in its second consecutive season in London, is the work of Messrs. Sydney Blow and Douglas Hoare. The music is the work of Jerome D. Kern, the dances and general ensembles were arranged by Julian Alfred, and J. C. Huffmann staged the production. The management promises every scenic and gement promises every scenic and ne detail of the original New York duction, and especial notices ince the original Casino chorus.

National-"Stop Thief."

Garden Today.

The Cast Surrounding Miss Swinburne includes such well known players as as to production. The program will furthat production. The production is

enious plans for relieving the house of heavy burden of wedding presents. cogan, her confederate, finds it easy going. The young kleptomaniac believes Doogan to be a detective, and accuses himself of having removed the valuables that are already beginning to disappear. The absent-minded parent hands Do his money and asks him to keep it for him. The other members of the family hasten to confide to him the whereabouts of all their valuables. Just as the two celebrities among the players, but in their valuables. Just as the two there enters an earnest capitalist who demands certain stocks which he has given the absent-minded parent as collateral for a loan he is now ready to pay The thieves immediately get his m The stock can't be found. The cap threatens electrocution for everybody and goes out in search of a warrant. The of-ficers enter with the warrant and that is stolen and carefully deposited in the absent-minded one's pocket.

MME. JULIA CULP

NATIONAL TUES.

Then follows the hot scene in the play in which the officer, waiting for another whole to appear, holds the whole household in durance, while the thieves are trying to escape. The kleptomaniac is trying to evade the consequences of his impoent depredations and the wife is trying to find out what the absentninded one has concealed abo son. The money is found in the possession of the minister; the thieves hold up whole party at the point of a pistol and to conclude, the absent-minded pa rent re-enters with all of the booty he, single-handed, has recovered.

The original New York, Chicago and Boston Company, including Mary Ryan, Sam Hardy, Edna Hibbard, Percy Ames, Frank Bacon. Elsie Scott, Ruth Chester, James C. Marlowe, Elsie Glynn, Thomas Pindlay, and William H. Boyd will be seen here.

Polt's "The Little Minister."

J. M. Barrie's famous comedy. "The by the Poli Players, with Frances Neilson in the role created by Maude Adams, and Richard Buhler in the title role, the and Richard, Binner in the title role, the part played in the original production by Robert Edeson. It was this delightful romance that, established Burrie as a playwright and made Miss Adams at star. Moreover, it is the first of the celebrated Thrums stories which have endeared Babble to English and American readers and playwors. The action of the

she was his wife, the act constituted a legal marriage under the Scottish laws. The romance has a beautiful ending.

B. F. Keith's—High-class Vaudeville Amelia Stone and Armand Kalisz, the comic opera stars, will this week, at B. F. Keith's Theater, give the Washington premiers of "Mon Desir," an opera bouffe, with book and lyrics by Edgar Allen Woolf and score by Mr. Kalisz, The company numbers the Misses Mar-lotte and Richards, and Messrs. Joseph Milton, Charles Clear, and John Hillmar. the unparalleled Campanile, and the splendid medieval palaces, also offered first time their "A la Broadway." Another inclusion from abroad will be Volant and his "Flying Piano." a musical mystery, with its pretty prima donna, Mile. Gurley. Those who have phonographs in their homes will be delighted to see Walter Van Brunt, whose records are popular the world over. Other inclusions will be Albert Perry and Maude Hunaford, the Three Moris. Japanese pegcheurs; Jim Halley and Jess Noble, in "The Hero and the Lady." Ben Beyer and brother in comic cycling, and the Pathe weekly review of passing events.

Gayety-Liberty Girls Company. Matt Kennedy comes to the Gayety his week with the Liberty Girls C pany, in a two-act musical burlesque made up of two burlettas, "Is Marriage a Failure," and "I Should Worry, Adolph" Kennedy is seen in the role of Dick Dead Reniewy is seen in the role of Dick Dead Eye in the travesty on Pinafore, the Gil-bert and Sullivan opera, given at the end of the first act. In this same travesty Al Bruce, assistant comedian, is seen in the role of Sir Joseph Porter, and Frankie

Pathe weekly review of passing events

the role of Sir Joseph Porter, and Frankle Rice takes the part of Little Buttercup. Specialties included in act one are a monologue by Gene Gomez, and Indian songs and dances by White Hawk and Red Feather, two full-blood Indians. The performance concludes with the farce, "I Should Worry, Adolph," with Matt Kennedy in the role of "Adolph Sorefinger," and Al Bruce as "Hans Schmidt." The scene is laid in a sanitorium and the chorus, dressed as orderities and nurses, introduce many catchy airs and late dances. Included in the list of principals are Tom McKay, eccentric comedian; Brad Sutton, light comedian; White Hawk, James Dillon. coentric comedian; Brad Sutton, light omedian; White Hawk, James Dillo enor; Gene Gomez, Impersonator; Mona laymond, Frankie Rice, soubrette, and Mile. Caprice. Partsian danseuse.

Song numbers include. "Love Me While the concerts at the Cosmos Theater tothe Loving is Good," "Honeymoon Exday, from 3 to 16:30 p. m., will feature in Down Chesapeaks Bay."

Cosmoo-Vaudeville.

Earl's Original Diving Nymphs, in a apectacular water carnival, will be the leading attraction at the Cosmos this week. Their substitution for "Sorority Days." originally announced, was necessary because of the serious illness of the little leading woman of the latter company, which compelled the cancellation of its present engagement. It is expected later in the season. The Marino sisters, dainty little Cubars, in a novel offering of song; Grant Gardner, an old-time minin the minstrelsy of long ago; Mar

CONTINUED ON PAGE TEN.

Unusually Interesting Travelogues Also Will Be Given This Week.

great interest the appearance of the rmonic Society, of New York, with ime. Julia Suip and Josef Stransky, at the National Theater Tueeday afternoon, well known personally to many of the Capital's foreign residents, Mme. Ccip, who sang at the White House for former President and Mrs. Taft during her last visit here, will be entertained by the Minister from Holland during her prospective sojourn. The celebrated artiste was a protege of the mother of Queen Wilhelmina of Holland, and is a close friend of the present leading lady of the Dutch.

Stransky, who ranks with the five greatest living conductors, has arranged an exceptional program for the Washington appearance of the Philharmonic Society, It includes:

Prelude, Choral and Fugue (Bach): Ellen's Songs, from "Lady of the Leke" (Schubert), Mme. Julia Culp: "Sorcewa's Apprentice" (Dukas): (a) "Von ewige liebe," (b) "Standchen," (c) "Der Schmied," (d) "Morgan," (e) "Helmlichs Ausforderung," (Strauss), (songs with plano accompaniment), Mms. Julia Culp: Symphony after Byron's "Manfred" (Tschalkowsky). the National Theater Tuesday afternoon,

Elmendorf Travelogues.

Dwight Elmendorf will inaugurate his eighth annual season of informative and nassuming travel talks at the New Naonal Theater on Thursday afternoon, obruary 19. His season will extend over five Thursday afternoons. The countries to be exploited by the traveler this season—Ceylon, India, and Java—will be of especial interest to all who are familiar with those two great books of the East, the Bible and the "Arabian Nights." Mr. Elmendorf gave up half his lecture season last year in order to reach India at a time when the country was richest in photographic possibilities. After nine months of constant travel he has returned with a picture record of his journeyed with a picture record of his journey-ings which, for variety of subject and artistic worth, he considers the crownartistic worth, he considers the crowning achievement of his thirty years of foreign travel. The travel talks will be given on five successive Thursday afternooms, the subjects heing: "Ceylon and the Cingalese," "Southern India, Tuit-corin to Bijapur," "Western India, Bombay to Udaipur," "Eastern India, Deini to Darjeeling," and "Java."

Harold Rauer Concert.

At the New Masonic Auditorium, Saturday afternoon, at 4:30 o'clock, T. Arthur Smith will present Harold Bauer in a smith will present Harold Bauer in a program upon which will be found the most prized works of such composers as Schubert, Chopin, Brahms, Bach, and Saint-Saens. Mr. Bauer's genius as an interpreter is largely responsible for his fame as a planist. He has the gift of placing himself in the position of those whose moods and emotions he musically pictures. "In Schumann's 'Carnival," declares the writer of a recent criticism, "Bauer" was among the maskers, and "Bauer" was among the maskers, and pictures.

declares the writer of a recent criticism, declares the writer of a recent criticism. Bauer was among the maskers, and knew the story of each one. He is an Oriental when he plays the Islamer of Baladirew. With Bach, Scarlatti, and Gluck, he lived in the past century. He disched the sat the same of Poland with Chepin; he sat the same of Poland with Chepin; Gluck, he lived in the past century. He dreamed of Poland with Chepin; he sat with Brahms and heard Prganini. With Tschaikowsky, he was meiancholy; while when playing the mystical Prelude, Choral, and Fugue of Cesar Franck he was a celebrant before the altar." Harold Bauer is claimed by Paderewski as his favorite pupil, and one whose greatness Paderewski himself discovered.

Combining in one travel talk a comprehensive portrayal of two of the most delightful cities in Italy, Mr. E. M. Newnan's fourth subject for this seas be "Florence and Venice." presented at the Columbia Th this evening, and tomorrow afternoon.

In Florence—where art is the gospel of daily life-splendid examples of such of daily life-splendid examples of such masters as Michaelangelo, Titian, Leonardo da Vinci, Andrea del Sarto, Raphaei, and many others, crowd upon the travel-er—the most famous being those in the Milton, Charles Clear, and John Hillmar.
Oscar Frederickson is the company's musical director. The extra added attraction will be Wellington Cross and traction will be Wellington Cross and the unparalleled Campanie, and the unparalleled Campanie, and the splendid medieval palaces, also offered splendid medieval palaces, also offered

features of the past week, these being oliga Petrova, Robert T. Thisness and company, John C. Rice and Sally Cohan. Charles Howard, Joseph Rattiff, and Dorothy Hayden, the Paulhas team, James H. Cullen, the Du-For Boys, the Three De Voies, the Pathe weetly, and the pipe organ recitals.

Baumgardt Lectures.

On Sunday night, March 1, Mr. B. R. Baumgardt, a lecturer and traveler for many years, will make his first appear-ance in Washington at the Belasco Theater, continuing for five Sunday sights, on a series of lectures embracing Norway, Venice, Florence, an Evening with the Stars, and Athens. Mr. Baumgardt's lectures will be illustrated by a collection

of pictures in color.

Mr. Baumgardt has been for years a deep student of the world's life and a great traveler. His lectures are already well known on the Pacific Coast, where his name is almost a household word. He now makes his public debut in the East, a man said to be apart from all others of his kind.

Cosmos Concerts Today.

In addition to the attractions of last Exday, from 3 to 10:20 p. m., will feature in
siling
the orchestral program under the direction of Prof. Arthur Manvell, three
dances from German's "Henry VIII;"
Victor Herbert's "L'Encore," Suppe's re," Suppe's Gluck;" severture, "Die Irrfaht ums Gluck;" se-ection from Bowers' "Red Rose," valse from the ballet "Naila," by Delibes: Massenet's "Scenes Pittoreskee," von Blon's "Sizilietta," two Oriental novel-ties, "Cheops" (Cobb), and "Imam" (Mann): Benkhart's "Valse Petite," and other higher class selections.

Casino Teday.

Today, from 3 to 10:30 p. m., a series of continuous concerts will run at the Casino, with the attractions of last week